

# The Musical World.

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## NOTICE.

\*. The charge for a number of the **MUSICAL WORLD** will henceforward be 4d. for town and country. Subscriptions, per annum, 16s.; per half-year, 8s.; per quarter, 4s.; delivered GRATIS on the day of publication.

## TO SUBSCRIBERS.

The Proprietors of the **MUSICAL WORLD** beg to remind those Subscribers who have not yet forwarded their Subscriptions, that unless the same be paid to MESSRS. MYERS and Co., 37, KING STREET, COVENT GARDEN, prior to the publication of the next number, they must discontinue forwarding it. Those Subscribers who may have paid Mr. W. S. JOHNSON (the late Publisher) in advance for the present year, will please to send an order to MESSRS. MYERS and Co., to receive the money from him.

## TO SUBSCRIBERS.

\*. The publication of the **MUSICAL WORLD** having changed hands, the proprietors respectfully solicit that all who desire to subscribe from the present time will have the kindness to notify the same to Messrs. MYERS and Co., 37, KING STREET, COVENT GARDEN, and to forward their Subscriptions in advance. A notification by letter, or verbal message, will receive immediate attention.

For the convenience of our West-End Subscribers, Advertisers, and Correspondents, Messrs. WESSEL and Co., 229, REGENT STREET, have kindly consented to receive Advertisements, Subscriptions, and Communications for the Editor.

## CHANGE OF OFFICE.

\*. The **MUSICAL WORLD** will henceforth be printed and published at the office of Messrs. MYERS and Co., 37, KING STREET, COVENT GARDEN, where Subscriptions, Advertisements, and all Communications for the Editor may be sent.

## NEW ARRANGEMENTS.

\*. Arrangements have been made to produce the **MUSICAL WORLD** for the future every Saturday morning at 10 o'clock, at which time it will invariably be ready for delivery.

Engagements have been entered into with several well-known writers, in the provinces and on the continent, who have undertaken to supply the **MUSICAL WORLD** with periodical correspondence on all subjects of musical interest. The services of a gentleman of high standing and ability have also been secured, for the purpose of reviewing such new publications as may be forwarded to the office with that view. This department will be strictly attended to. Original articles, from eminent pens, on general subjects of art, will also appear from time to time.

## SACRED HARMONIC SOCIETY.

The second performance of Mendelssohn's *Elijah*, which took place on Monday night, drew one of the largest assemblies we remember to have seen congregated within the walls of Exeter Hall. The execution was as remarkable for general carefulness as, on the previous occasion, for a very opposite quality. Those who were present at the first performance had the pleasure of assisting at a grand rehearsal, the benefit of which was enjoyed by their successors on Monday night. The respect which, in common with all true lovers of music, we are bound to feel for the memory of Mendelssohn, was shocked by the negligence with which his greatest work was interpreted, under the auspices of a society more indebted to the influence of his genius than any other in England or in Europe. It will, therefore, be easily believed that we went to Exeter Hall on Monday night determined to spare nobody—champions of Mendelssohn, protectors of the subscribers, and messengers of the public, rather than shielders of the Sacred Harmonic Society from blame, deserved or undeserved, or apathetic throwers of cold water upon manifestations of unpardonable indifference.

Happily, our critical watchfulness turned out unnecessary. Our office on Monday evening was a sinecure. Mr. Costa defied us, with a performance of *Elijah*, for the most part unsailable.

Let us hope, that the Sacred Harmonic Society may take warning, and, profiting by a lesson which it cannot but in-

wardly acknowledge to be a severe one, correct the errors of its ways. To be the first musical society in Europe is a fine thing, but to deserve the distinction, even if it be not unanimously accorded, is still finer. The first musical society in Europe—were it twenty times the first musical society in Europe, and were twenty times the vigor, zeal, talent, and experience of Mr. Costa at the head of its proceedings—cannot do impossibilities. We put it to the good sense and candour of all fair, impartial and reflecting judges, whether, after an interval of six months' idleness, the correct, or anything approaching correct execution of a grand, elaborate and difficult work, like the oratorio of *Elijah*, without a single rehearsal, be not an impossibility.

The Sacred Harmonic Society is, we are sure, at bottom, quite as right-minded a society as it is a great and numerous society, and, put upon its good behaviour under the influence of a temporary reverse, will conduct itself better for the future. But if the members forget, or allow for one instant to remain in abeyance, their obligations to the great musical spirit of the present age—Felix Mendelssohn Bartholdy—"there must be something rotten in the state of Denmark." And should that be the case, which we shall be sorry to believe, we must take upon ourselves the gratuitous office of medical advisers, and by the wholesome drugs of honest criticism and fearless animadversion, whenever occasion may demand, endeavour to reduce the plethora of conceit, to free the veins and arteries from the obstructions of pedantry and self-opinion, to purge away the offending matter, and restore the afflicted body to sound and uncompromising health. "He chasteneth whom he loveth."

#### MR. DANDO'S QUARTET CONCERTS.

(From our City Reporter.)

These pleasant winter meetings recommenced on Monday evening, in the "throne room" of Crosby Hall. Where Richard Crookback sat of yore, delivering cruel edicts, there stood Mr. Dando, with his trusty comrades, Mellon, Hill, and Lucas, making sweet music. Among the earliest instituted of our quartet concerts, following close upon the heels of those of Mori and Blagrove, and outliving both, Mr. Dando's have ever been well conducted; and although the audience is select, it is thoroughly appreciative, and doubtless large enough to ensure a steady annual profit. We sincerely hope so, at least.

The programme was a handsome one; it was, indeed, of Mr. Dando's best. Haydn's quartet in C major (No. 32) opened the concert, and Mozart's in E flat major (No. 4) concluded it. What could be better than to begin with Haydn, and finish with Mozart? We shall not attempt to criticise either of these well-known works; which, in effect, have lived so long as to be recognized among the undying forms, immortal through the strength of their own beauty—types, ever to serve as models for the contemplation and delight of youthful genius. I need scarcely add, that they were excellently played. No violinist knows Haydn and Mozart more familiarly than Mr. Dando; Mr. Alfred Mellon (who had quitted his post at the Adelphi, for an element more congenial to his musical aspirations) is a second violin "of the first water;" Mr.

Hill is the tenor of tenors; and Mr. Lucas, as a classical violoncellist, needs no praise from us.

The grand piece of the evening, however, was a new quintet in B flat, for two violins, two violas, and violoncello—one of the posthumous works of Mendelssohn, executed by the same four gentlemen, with the addition of Mr. W. Thomas as second tenor. The impression derived from listening to this at a breath, and for the first time, is, that a new masterpiece has been given to the art, a rich and bright jewel added to the stores of chamber music. To stop and analyse what was an intense and continuous feeling of delight, is not in our power. Another occasion must serve for examination. As, one by one, they slowly come forth from the engraver's hands, the few remaining works of the great master, whose untimely death has arrested for a time the progress of the art itself, possess a painful and peculiar interest. Every one, you fancy, may be the last, and think that never again can be felt the fresh sensation, the keen and engrossing interest, that invariably accompany the first hearing of any piece of music from the pen of Mendelssohn. There remains, then, but to begin the catalogue again, and go right through, from op. 1 to op. 87, at which figure arrives the quintet in B flat. This last must be left to other hands than ours, to apostrophise in a style befitting its pretensions and the fame of its inspired author. We were pleased on the whole with the performance; but we felt that much remained to do, much to refine, a world of energy, a variety of passionate expression to add, before the last published *chef d'œuvre* of Mendelssohn could be rightly interpreted and fully understood.

The pianoforte playing of Mr. Lindsay Sloper was the theme of unanimous praise. We have rarely heard this most finished and elegant performer to more consummate advantage than in Beethoven's melodious duet in F major (with Mr. Dando on the violin), and in the trio in C minor of young Silas (with Messrs. Dando and Lucas, violin and violoncello),—the latter a work which, despite its close imitation of Mendelssohn's manner and frequent appropriation of Mendelssohn's ideas, is assuredly one of no ordinary merit.

The vocal part of the programme was divided between the Misses Cole and Mr. Benson. The Misses Cole sang some of the lovely chamber duets of Mendelssohn, among which "Greeting" was admirably conspicuous—with becoming simplicity of style and a purity of execution that promised much for the future. These young ladies are clever and unassuming, and deserve every encouragement. Mr. Benson sang a ballad called "Meeting and Parting," and joined the Misses Cole in Curschmann's pretty trio, "Addio," which pleased very much. The vocal music was accompanied by Mr. Lindsay Sloper, and the concert gave general satisfaction to a select audience of connoisseurs, whose numbers, we have little doubt, were in some degree restricted by the weather, which, more than unpropitious, was downright aggressive.

#### ALBERT SMITH AT MANCHESTER.

(From our own Correspondent.)

The Manchester spinners of cotton have been made convinced at the Free Trade Hall—where they flocked to the number of some 2,222—that there is a man who can spin yarns as well as themselves, and yarns that make the mouth open to grin, not to yawn. Mr. Cobden, the manufacturer, doubtless, manufactures very long speeches; but they are sadly in want of pictorial illustration. We should like to see some "effigies" of his facts. Look at Albert. He gives you anecdotes and scenery combined. He tells you of men, and shows you their



physiognomies cunningly dispersed upon canvas. So that you must swallow all he says—that is, as much of it as you can catch; since his utterance is fleetier than most men's thoughts—or be set down for a noodle of a sceptic. *Proh pudor!* Smith no sooner says than, "schnell and beweglich," he demonstrates. From his merry lips come assertion and proof, tumbling, one over the other, in playful strife for priority of egress. And more—the ear is content, and the eye delighted. The melody of the vocal Albert is based upon the brushy harmony of Beverley. Why does not Cobden—who was, or should have been, one of Albert's most eager admirers, "audit et spectat"—try something of the kind? If he could show us his Utopia in oil—as Beverley gives visible reality to Smith's inordinate intuos—the world would be convinced, and "the Duke," incontinent, disband the army, spike the guns, and turn the bayonets into tooth-picks for Gog and Magog at Guildhall, where aldermen are carnivorous, and Lord mayors given to guzzle. Cobden uses all his oil for the tongue, and canvasses public opinion smoothly enough; but there be who stand in doubt of *gab*, be it never so glib. And such were they who shouted and roared at the Smithian sallies, in the Free Trade Hall, until that gloomy precinct (the pride of Peacock), moved by the risible convulsions of its occupants, suddenly, like Tom Pipes, began to know itself flesh and blood, and joined the general laugh—so well, indeed, that Smith and his pocket theatre were taken unawares. Thus, at least, might a lively fancy have represented the effect produced by Albert the jolly and judicious, on this memorable occasion. So one-minded was the laugh, that it seemed, as it were, one laugh,—or as if the Free Trade Hall, a mighty monster with a million mouths, were opening them all at a stretch, swayed by a single impulse, that of ingurgitating egregiously the feast of wit and flow of soul which, without let or hindrance, exuded in puns, and jokes and quibbles, from the fountains of the Albertian imagination, as from pores preposterously perspiring.

You know the story—I need not relate it. I would not, indeed, attempt an abstract of it for a pipe of any wine whatever—no, not for no pipe. Were I to essay to wrap it up in the foldings of my feeble wit, it would turn my spirit topsyturvy. I have not the pen of Smith—I have not the paper, nor the ink of Smith—not the *papier à secher*. Of the school of appreciators, I simply enjoy, not knowing how to invent. That I leave to my betters. The naked fact is that Smith gave his *Overland Mail* on the morning and evening of Monday last; and that the Free Trade Hall was filled on both occasions—in the morning by the rich and proud, (the "upper ten," as the Yankees call them), and in the evening by the middlings and mob (the lower twenty), who monstrously enjoyed what their betters had already relished before dinner, after the usual manner of *petits maitres* and *petites maitresses*, with staid delight, and thrice diluted merriment. But it was the post-prandial people who entered most heartily into Smith's peculiar drollery, and who cried until they were near splitting their own sides and the walls. These were the fellows for Smith's money. I say Smith's money, since once out of the pockets of the "many-headed," it went straight into those of the "long-headed," (we mean it in the amiable sense) Albertus; it was, therefore, Smith-money to all intents and purposes. Thus the goldocracy used their dinner to digest Smith's jokes, while the copperocracy used Smith's jokes to digest their dinner. Which of them did wisely and comfortably? We are not of those equilibrium-compensation-mongers who would say that both did wisely and comfortably, and in a level degree, because a good dinner being better than the *Overland Mail*, there was a balance, and the *Overland Mail* being better than a bad dinner, there was a balance, and so there was a

balance either and both ways—*quod erat, &c.* We are not of these sour-mouthed-equalizers; on the contrary, we say the post-prandial people had the best of it, since Albert being superior to any dinner, after dinner, and (with deference to good appetites) less tempting (*pimant*) than a good dinner just before dinner, those who went full and devoured him as a tonic, or a *chasse* (as the temperament of the inner man might require) were happier than those who went empty, and, to use the mildest simile, must have swallowed Albert as a glass of *absinthe*—a searvy metaphor, since Albert is not bitter but sweet.

I send you extracts from the *Courier*, *Examiner*, and *Guardian*, who write about Smith as though Manchester alone among towns could understand and delight in him.\* We scout the egotism of these boaster, and throw down the gauntlet, as having been among the very first and hottest of his champions.

### THE RISE AND PROGRESS OF MUSIC FROM PALESTRINA TO ROSSINI.

BY THE CHEVALIER, JOSEPH CATRUFO.

The origin of modern music may be said to be almost coeval with that of Christianity itself. The early Christians sang the psalms and hymns which were extant at that period, and it is averred that St. Paul raised his voice in his prison and glorified God, nothing daunted by the prospect of his approaching martyrdom. As the Christians were persecuted they were obliged to conceal themselves in subterraneous places, and their first temples were the catacombs, where they assembled to pray and sing the praises of their Divine Master. In the year 312, after the defeat of Maxentius, the Christian religion was openly practised in the Roman empire; in 313, Constantine built several churches, and in 384, under the reign of Theodosius, the Ambrosian chant was introduced at Milan. In the commencement of the fifth century, Italy was overrun by the barbarians, and Rome, taken by Alaric, was abandoned to pillage. In the midst of this universal cataclysm, it is not to be wondered at, that music should have remained stationary; the consequence was that the Ambrosian chant was maintained in the church upwards of two hundred and fifteen years. Gregory the Great, raised to the pontifical see in the year 590, undertook to reform this branch of the service, and gave it a new constitution, which was adopted in all the churches of Christendom, and is still in use, under the appellation of the *Gregorian chant*. In 880, Hubaldo introduced a method of diaphony or harmony, which consisted in the employing of two voices, in progressions of fourths and fifths, and in the introduction of the intervals of the major second and the minor third; to him, therefore, we are indebted for the first notions of harmony. In 1022 appeared Guido d'Arezzo, who substituted for the letters of the alphabet, as devised by Saint Gregory, six syllables of the hymn to Saint John, composed by Paul Diaconus. At a later period he gave the diagram of six hexachords, *Molle*, *Naturale*, *Durum*—he continued the method of diaphony by Hubaldo, to which he gave the title of *Diaphonia et organi jura*.

Franco, of Cologne, was the first who turned his attention, in 1066, to the scholastic measure or time. He published for the Cathedral of Liege, a work, entitled *Ars cantus mensurabilis*, which may be found in the Oxford Library (842). This work is divided into six chapters: the first contains the

\* We have inserted one of these in our Miscellaneous columns.

meanings of the words employed by the author; the second, treats of the form of the notes and their value; the third explains the ties; the fourth treats of the rests which correspond to the different notes; the fifth is devoted to the consonant and dissonant intervals; and the sixth explains the *organum* and other combinations. The National Library of Paris possesses Nos. 65 and 66, (fonds du Cange) and 2736 (fonds de la Vallière), two manuscripts by Adam le Hale, surnamed the *Hunchback* of Arras; these compositions were written about the end of the thirteenth century, or the commencement of the fourteenth; they are for three voices, and their form differs from that of the ecclesiastical diaphony, which proceeded by notes of equal value, without rhythm, and which only contained an unpolished and incorrect harmony; whilst the phrases of le Hale are rhythmical, proceed by a succession of thirds and sixths, and have a contrary movement. This music served as an intermediate stage between the diaphony and the concerted pieces of a higher order and more regular development. Le Hale composed, in 1285, for the court of Naples, then French, a comic opera, entitled *Le jeu de Robin et de Marion*. The time which elapsed from the first appearance of the diaphony of Hubaldo to the compositions of Adam le Hale, five hundred and twenty years, is the best proof of the slow progress made by harmony.

In 1240, the Benedictine monk, Walter Odington, published in England, under the title of "*Speculatio de Musica*," a work, in which he treats of the minor and major intervals, of the divisions of the scale, of the harmonic proportions, of the dissonant chords, of the divisions of the monochord, and of several other subjects tending to elucidate the study of harmony. Thirty-four years after, Marchetti, of Padua, produced at Venice, two works, entitled "*Lucidarium artis musicae plana*," and "*Musica mensurabilis*." In these two treatises Marchetti introduced for the first time the accidental *diesis* or *sharp*, and treated the subject of chromatic counterpoint, the preparation and resolution of the dissonant chords, as well as the harmonies and temperament. From this period we may date a real progress in harmony by the expungement of numerous and gross errors.

Francesco Ludinio, born blind, stands forth in the fifteenth century as the composer whose works produce most effect, owing to the unaffected simplicity of his style; in general the masters of this period seem to have strenuously and sincerely laboured to ameliorate the art of writing, their works being free from many of the faults so frequent in the time of Le Hale.

The composers of the fifteenth century, William Duffay, Binchois, and their successors, Hoberecht, Kenheim, and Busnois, gave to harmony a more genial and regular form, whilst, on the other hand, the didactic authors began to classify facts, and found a theory both simple and analogous to the productions of the period. Consonant chords of thirds and sixths produced, with a few prolongations, dissonances of seconds and sevenths, and the rules of composition did not exceed eight in number. However, the composers of whom we have spoken did not confine their efforts to these results. They, and we may mention J. Dunstable, an Englishman, as one of the most able musicians of that period, invented canons, which in course of time were followed by the fugue and other artificial compositions: the consequence was a complete revolution in the art.

In the middle of the fifteenth century music narrowly escaped being proscribed from churches by the re-introduction of the Gregorian chant; this disgrace was owing to several causes, the principal of which was that the music of this period, being always fugued, loaded with imitations and extravagant

combinations, presented insurmountable difficulties of execution. It is to this epoch that we owe modes, times, polations, emiolies, proportions, perfections, imperfections, enigmas, and knots. Compositions were always written in four, five, six, seven, and sometimes as many as eight parts; the words were contradictory, confounded in inexplicable confusion, in short, the text was quite lost sight of, and was devoid of meaning. The composers pushed their audacity so far as to add to the Latin text French and Italian words, and they even went to the extreme of introducing profane and obscene expressions; whilst the organists, to captivate the suffrages of the multitude, played burthens of popular melodies and mundane songs. This state of things lasted up to the sixteenth century.

It was at this period that Peter Louis de Palestrina appeared; his compositions soon raised him high in the esteem of his contemporaries, and, in 1551, he was appointed master to the Giulian chapel in the basilica of the Vatican.

In 1554, at the age of thirty, he composed his first work which consisted of four masses for four voices, and was dedicated to Julius III. The Pope in return for his dedication named Palestrina chorister of the pontifical chapel; the chaplains united to oppose this nomination, which was however maintained by the Pope; but which was ever viewed with feelings of jealousy and distrust by the whole body of the chapter of choristers.

To prove his gratitude to the holy father, Palestrina composed a book of madrigals for four voices, which he purposed dedicating to the Pope, when the father inopportunely died in 1555; he then resolved to submit his collection to Marcel II, his successor; but the newly elected Pope died twenty-three days after his elevation to the holy see, so that Palestrina's book appeared without any dedication. This work, written in a clear, graceful, and expressive manner, obtained great success; the style is quite new and does not resemble any of the productions of the author's predecessors and contemporaries. John Peter Caraffa, of the order of the Theatins, having been raised to the Pontifical see, and having learned that in despite of the rules and regulations, several singers of the Apostolic chapel were married, declared that such an abuse should be tolerated no longer, and published accordingly a *motu proprio*, in terms so harsh that Palestrina, who was included in this proscription, fell ill. Two months after he was offered the situation of chapel-master to the church of St. Jean de Latran; he entered on this new office the 1st of October, 1555, and discharged its duties for five years, four months, and a few days. During this period he composed "*The lamentations of Jeremiah*," the *Magnificat*, and the *Improperii*, which raised him to the first rank among those composers who have understood the difficult art of uniting the acquirements of science to a perfect appreciation and expression of the text. The hope of bettering his own condition as well as that of his family induced Palestrina to quit St. Jean de Latran for St. Maria Major. He occupied this position ten years, from the 1st of March, 1561, to the 31st March, 1571, after which period he was reinstated in his former place in the Vatican, which had become vacant by the death of John Animuccia. Palestrina, who, from the time of his expulsion from the Vatican, had not published any of his works, now resumed his first title of *Maestro di Capella della Basilica Vaticana*, and produced several of his compositions already known. In spite of his example, his contemporaries sought for success in wild and extravagant compositions equally foreign to the nature and distinctive genius of ecclesiastical music.

About this period, under the reign of Pius IV., a commission was named to enforce the execution of a decree of the Council of Trent, relating to sacred music. The cardinals



Vitellosi and Borromée, members of this commission, demanded the co-operation of eight professional members named by the chapter of the lay-vicars.\* In their first sitting, they agreed on the following resolutions:—1stly. That henceforth no masses or motets should be sung in which there existed any of that confusion as to the text which I have already pointed out; 2ndly. That all masses composed on burthens of profane songs should be excluded for ever; 3rdly. That no text composed by private individuals should henceforth be received, but that the words must, on all occasions, be confined to the text adopted by the church. A fourth point was also discussed; it was debated, if it were possible in florid composition so to construct the music as to enunciate the words clearly and distinctly. The cardinals were eager to obtain this condition; but the singers maintained that it was impossible on account of the fugues and imitations which constitute the principal features of sacred music, and of which it could not be despoiled without completely altering its distinctive character. The cardinals quoted, in support of their opinion the *Te Deum* of Constanzo Testa, the *Improperii*, and the *mass on the Gamut* by Palestrina. To these arguments the singers replied, that the works quoted against them were of limited extent; but that in compositions of greater development, the concision and clearness of the text demanded by the cardinals would be impracticable. It was decided, to clear up the difficulty, that Palestrina should be commissioned to write a mass according to the intentions of the cardinals. It was further agreed, that if these intentions could be fulfilled, the resolution should be at once adopted; if they could not, that another consultation should be held before coming to a decision. Palestrina—full of inspiration and enthusiasm—wrote three masses for six voices, which were executed at the house of Cardinal Vitellosi. The first two were received with much favour, but the third was considered as a prodigy of the human mind, and the singers themselves did not hesitate to express the admiration which they felt for this triumph of genius. It was ordered, that no further change should be made in the constitution of church music; and that in future, no compositions should be received, except such as were reputed worthy of the holy place, and of which Palestrina's three masses presented such excellent models. It was at this period that Palestrina received the appellation of "*the Prince of Music*." His reputation increased, and Cardinal Pacenon gave him to understand that Philip II., King of Spain, would accept with pleasure the dedication of some of his works; and more especially of the mass, which had saved church music from destruction. Palestrina made a choice of six masses, three for four voices, two for five, and one for six; which he designated under the title of *Missa Papie Marcella*, because he had had the intention of dedicating them to Pope Marcel, but had been prevented doing so by the death of that pontiff. Palestrina, after having illustrated his century by his knowledge, his taste, his fecundity, and his genius, died at the end of January, 1594, at the age of eighty. This great man was a pupil of the celebrated Goudal, who had founded at Rome a school of music, which produced several celebrated masters; amongst whom we may mention the names of Jean Animuccia, Stefano Bettini, (*il fornairo*) Alessandro Merlo, (*della viola*) and Jean Marie Nanini. One year after the death of Palestrina, Claude de Monteverde introduced into music the Seventh of the Dominant, the Ninth of the Dominant major and minor, as well as the Seventh of the Sensible, without preparation. These innovations were both composers and singers at the same time.

ventions raised up a host of enemies against Claude de Monteverde; they accused him of having stayed the progress of the science of harmony. Claude defended himself, and the public applauded his innovations; and, after a while, the new dissonances were admitted into the schools and adopted.

Thus, evidently without being aware of the great revolution which he had accomplished, Monteverde gave us the tonality on which all our modern music is founded.

(To be continued.)

### Dramatic Intelligence.

**DRURY LANE.**—The new comedy is played every night, and as it becomes familiar decidedly improves. The dialogue goes more smoothly, and several points, which were lost the first night on the audience, now tell with much effect. We are glad to announce that Mrs. Walter Lacy has recovered from her lameness, and that the character of Cherry Bounce does not suffer in consequence. Mrs. Nisbett continues the life and soul of the comedy, and the concentrating point of attraction. Mr. Anderson deserves the highest commendation for undertaking the part of Sydney, quite unworthy of his ambition, and strengthening the cast by the addition of his name. Several novelties have been announced in the bills. A new five-act play is in rehearsal; Auber's *Enfant Prodigue* is to be produced as a Grand Operatic Spectacle; and a new operetta, or ballad opera, by Mr. Nelson, has been received.

**HAYMARKET.**—MACREADY'S FAREWELL PERFORMANCES. —Our last week's notice was accidentally omitted:—The performances were *King Lear* on Monday night; *Werner* on Tuesday; *The Merchant of Venice* on Wednesday; *Virginius* on Thursday; and, *King John* on Friday. The final performance of each character commenced with *Werner* on Tuesday, so that Mr. Macready was seen for the last time in *Werner*, *Virginius*, *Shylock*, and *King John*. During the current week, the great tragedian has appeared in *Julius Caesar* as Cassius, (Monday); the single act of *Henry the IVth.*, and *The Jealous Wife*, as King Henry, and Mr. Oakley (Tuesday); in *Othello*, as Iago (Wednesday); in *Much Ado About Nothing*, as Benedick (Thursday); and, in *Julius Caesar*, as Brutus (last night).

With all the above performances, one excepted, our readers have already been made acquainted. The exception is the Benedick in *Much Ado About Nothing*, which Mr. Macready has not played for some years. His first essay in this character was, if we remember aright, at Drury Lane, when that theatre was under his own management, Mrs. Nisbett being the Beatrice. On that performance the criticisms of the day were voluminous, their general tendency leaning to the side of high eulogium.

We have not space this week, but shall give a lengthened notice of Mr. Macready's Benedick in our next, merely remarking that the performance was immensely successful.

**MARYLEBONE.**—Mr. Stammers is eager and indefatigable in purveying for his patrons. He is also speculative—he has tried the legitimate drama in Church-street. Mrs. Nisbett was his mainstay before Christmas: the Pantomime has proved his chief support since the holidays. The legitimate drama, while Mrs. Nisbett played, underwent no ordeal. In a race for priority of attraction Mrs. Nisbett would run the legitimate dra-

ma, in its proudest and palmiest days, to a head. The legitimate drama is never fairly tested as a prefix to the Pantomime. Shakspeare and Lillo are equally venerated at plum-pudding season. *Hamlet* and *George Barnwell* go down the public throat, at such times, with equal gusto. Mr. Stammers has also submitted the musical drama to his audiences, and has tempted them with the stirring realities of domestic melodrama. In short, the manager has proved the taste of his supporters, and has determined to please them at all risks. "Put money in your purse" should be the manager's maxim, and the surest mode, indeed the only mode of doing this, is by consulting the sympathies of the public.

Miss Jane Mordaunt returned to the Marylebone Theatre and made her *reentrées* Julia in the *Hunchback*. Miss Annie Lonsdale played Helen for the first time. It says no little for the abilities of this fair lady that, coming so lately after Mrs. Nisbett in one of her most brilliant and captivating assumptions, she was highly successful. Miss Annie Lonsdale is sure to become an immense favorite here. Her *personnel* is singularly prepossessing, and the expression of her face animated and arch in an extreme degree. She is graceful and easy, and in her acting betokens the true *vis comica*. A little more energy, and a nicer display of art in making a point we should have desired; but these practice may attain. Mr. James Johnstone makes one of the best Master Walters we have seen. His conception of the character and mode of acting remind us forcibly of Sheridan Knowles. The Lord Tinsel of Mr. Henry Lee was excellent. This gentleman promises to become one of the best light comedians of the stage.

The dramas of the *Dream at Sea*, and *Grace Huntly* were revived on Wednesday evening. In the former Miss Jane Mordaunt, Miss Annie Lonsdale, and Mr. James Johnstone appeared. The two fair actresses also played in the latter.

The Pantomime continues to have a joyous run, and the houses are crowded every evening.

Mr. Clement White is engaged and will appear [directly after the Pantomime. The *Beggars' Opera*, the *Waterman*, and other favorite musical pieces will be produced expressly for him.

#### JULLIEN AT SHEFFIELD.

(From a Correspondent.)

On Monday evening last, Mr. Saunders gave his Grand Concert with M. Jullien's band, Madlle. Jetty Treffz, and M. Vivier. The success was immense, the Hall was densely crowded, and the delight universal. The *Times*, *Free Press*, and *Independent* (local papers), all speak in admiration of this Concert; the following enthusiastic apostrophe is from the *Sheffield Free Press*.

"Time was, when at Prospero and his magic wand it was ours to wonder, but ever since the unrivalled Jullien has entered on the stage of popular entertainment, we have been all but disposed to think that even in a wand a spell of potency may exist. Who that has beheld this great professor of the Baton guiding on to the choicest harmony, can in the evanescency of wandering idea, refuse at least a temporary resting place to the thought, that his wand too, 'is not of common mould.' To us his annual concert at the Music Hall, on Monday evening last, was indeed a source of pleasure, and if, as an ancient writer has affirmed, participation heightens enjoyment, then must the entertainment referred to have been a most favorable illustration of such a kindly doctrine. When we mention that the house had, perforce, to overflow a portion of its admiring audience into the orchestra, and that the gallery doors had, at an early hour, loudly to protest against 'a pressure from without,' such of our readers as were not present on the occasion, will understand what a well-merited popularity the talented conductor has, during ten seasons, gained for himself in this country,

"The solo performances, the announcement of which tended so much to enhance the interest of the entertainment, were rendered with exquisite taste and skill. Herr König, M. Lavigne, and others were in this department very effective. At an early part of the evening it was doubtful, owing to some slight indisposition, whether or not M. Vivier would have been able to pour 'through the mellow horn his pensive soul,' happily, however, the audience was not destined to a disappointment in this behalf. M. Vivier was able to proceed with his part, and the attractions of the evening were thus complete and full.

"The first appearance amongst us of the celebrated Jetty Treffz was, however, the great feature of the evening. To her charming talents as a vocalist, she unites a most happy *naïveté* of manner which bids fair to make her a universal favorite—a very German Queen of Song. Her rendering of 'The First Violet,' and the other strains with which she delighted her hearers, cannot but be remembered with the liveliest emotions by them. Successive plaudits told how warm were the acknowledgments which they in return tendered to her. The French Drummers too, failed not to sustain the laurels which they have of late been gathering amongst us. The tambour-major, M. Barbier, made his appearance in full costume, thus adding with his band an imposing effect to their share in the performances. We should not close this notice without adding how much we feel our enterprising townsman, Mr. Saunders, entitled to consideration at the hands of all admirers of the harmonious art, for his arrangements on the occasion. We understand that measures are in contemplation, which, if successful, will at an early day afford our fellow-townsmen a second entertainment at the hands of M. Jullien and his talented corps of performers. An intimation such as this, we receive with very sensible pleasure; for, when we remember the crowded aspect which the Music Hall presented, we cannot but feel justified in alleging our belief that very many indeed must have been absent, rather from want of accommodation, than lack of interest in the subject.

On Thursday evening a Grand Ball was got up by Mr. Saunders, for the benefit of the *Sheffield General Infirmary*. M. Jullien and his band were again the magnets of attraction. The Music Hall was elegantly fitted up, and the whole passed off with the greatest *éclat*; it was the best Ball ever given in Sheffield. The following remarks are from the *Sheffield Independent*.

"There were about 350 present, and amongst the company many families of distinction in the town and neighbourhood. The hall was very tastefully decorated for the occasion. The front of the gallery was surmounted in the centre by an immense transparent picture of the crystal palace, over the middle of which floated the national banner, surrounded by those of all nations, amongst which may more particularly be noticed, America, France, and Russia; and immediately beneath the transparency was placed the Sheffield Arms, on beautiful white satin, the banner which the late Mayor, Thos. Birks, Esq., took to the Grand York Banquet. The sides of the gallery were tastefully decorated with evergreens, enclosing life-size statuary, which were illuminated by various coloured lamps, over which were placed banners of all nations, giving to the whole a very imposing appearance. The floor also was covered with holland cloth, which added much to the comfort of the company. The decorations of the room were managed by Mr. Mercer of Falgate. Dancing commenced about ten o'clock to the enlivening strains of M. Jullien's band, and was kept up with spirit until about half-past three on the following morning. The sum realized by the ball on behalf of the Infirmary will be about £35.

BLANDFORD.—Mrs. Oakley's concert took place on Thursday, 16th inst., and the crowded state of the room, which was filled with the principal families of the nobility and gentry of the neighbourhood, proved the esteem in which the talents of this lady and her daughters, equally distinguished by their performances on the pianoforte and harp, are held. The vocalists engaged were Herr and Madame Brandt, from London. They met with a most enthusiastic reception, and were encored in almost all their pieces; their singing of Macfarren's beautiful duet, "Oh, when the weary heart," from the *Sleeper Awakened*, and Herr Brandt's interpretation of Beethoven's "Adelaide" being particularly admired. Mr. Ricardo Linter, the composer and pianist, was present, and a new duet for the pianoforte, written by him expressly for the occasion, was performed by the Misses Oakley, and much applauded.—(From a Correspondent.)



## SACRED HARMONIC SOCIETY.

The Eighteenth Annual General Meeting of the Members of the Sacred Harmonic Society was held at Exeter Hall on Tuesday last, the 21st instant; the President, Mr. Harrison, in the chair. The first business was to receive a Report from the Committee of the proceedings of the last year, and on the present state of the Society; and the Chairman accordingly called upon Mr. Brewer, the Honorary Secretary, to read the Report, from which we extract some of the principal passages:—

The completion of another year in the Society's history imposes upon the Committee the responsible and yet agreeable duty of presenting, in conformity with the laws by which the Society is governed, "a Report of the state of the Society, and an abstract of its accounts" for the time which has elapsed since they last assembled before their fellow members in Annual General Meeting.

The Committee are necessarily deeply interested in Meetings of this kind, seeing that they have not only to render up to those to whom they are more immediately responsible, a true and faithful account of their stewardship, but have also to endeavour so to represent the affairs and proceedings of the Society, as to yield satisfaction to that much larger body on whom it is mainly dependent for support, and whose confidence it is therefore essentially important to enjoy. The Sacred Harmonic Society has long since become an Institution in which the public at large have a great interest, and those on whom devolves the management of its affairs being continually reminded of the fact, can by no means be forgetful of it on an occasion like the present.

Although such an occasion naturally brings with it some anxieties to the Committee, it produces also a degree of satisfaction to them to have the opportunity of exhibiting in some measure the care and fidelity which they are wont to exercise in administering the affairs of the Society, and of submitting the results of their labours as developed in its operations.

The periods at which the Subscriptions of the several persons belonging to the Society at Christmas expire, are given in the following statement, viz:—

At Christmas 1850	99
" Lady Day 1851	91
" Midsummer "	31
" Michaelmas "	454
	675

During the past year the weekly meetings for rehearsals have been kept up with as little deviation as possible from the regularity which has always distinguished this Society. On some few occasions it has been found necessary to make a slight alteration in the accustomed arrangements, either by a change in the night of meeting, or by appointing an additional rehearsal, and the Committee cheerfully acknowledge the readiness with which the members and assistants have generally accommodated themselves to the requirements made of them under such circumstances. Although the importance of a regular and punctual attendance at rehearsals has been frequently before pressed upon the attention of the members and assistants, the Committee cannot consider the present an unfit occasion to reiterate their earnest hope, that every one who feels desirous of upholding the Society's reputation will observe the utmost practicable regularity with regard to attendance at all such meetings.

The Public Performances of the Society during the year, from Christmas 1849 to Christmas 1850 have been as follow, viz.

Friday, January 11th	Mendelssohn's St. Paul
" 25th	"
" February 8th	Handel's Saul
" 15th	Mendelssohn's St. Paul
" 22nd	"
" March 8th	Haydn's Creation
" 22nd	Haydn's Third Mass,
"	Mendelssohn's Lauda Sion, and
"	Spohr's Last Judgment
Wednesday, March 17th	Handel's Messiah
Friday, April 5th	"
" 12th	Mendelssohn's Elijah
" 26th	"

" May, 10th	} Handel's Israel in Egypt
" 24th	
" November 29th	} Handel's Messiah
" December 6th	
" 13th	} Mendelssohn's Elijah.
Monday " 23rd	

The above list contains seventeen concerts, ten of which were subscription and the remaining seven, repetition performances.

The two performances of Mendelssohn's St. Paul, on the 11th and 25th of January, were rendered additionally interesting by the presence of the brother of the lamented composer, and the third performance of the same work, on the 15th of February, was attended by H. R. H. Prince Albert.

In the course of the season, the committee were solicited to undertake the management of a concert under distinguished patronage, in aid of the Building and Endowment Fund of King's College Hospital, and relying upon the wonted readiness of the members and assistants of the society to co-operate with them, in promoting so benevolent an object, arrangements were accordingly made for a performance of Mendelssohn's Oratorio, "St. Paul," which took place as already mentioned, on Friday the 7th of June last.

The tickets for this performance, which were one guinea each for reserved seats in the area, and five shillings each for seats under the gallery were principally disposed of by the ladies patronesses, and the committee for the hospital; and at the conclusion of the undertaking, when the accounts had been made up, the committee had the gratification of receiving a letter from the Honorary Secretary to the Hospital Committee announcing that a profit of nearly £900 had been realized, and accompanied by a resolution of thanks, of which the following is a copy, viz:—

"At a meeting of the Committee for the Building and Endowment of King's College Hospital, held on Wednesday, June 19th, 1850, The Lord Radstock in the chair, resolved,

"That the warmest thanks of this Committee are eminently due

"and are hereby presented to the President, Treasurer, Librarian,

"Honorary Secretary, and Committee of the Sacred Harmonic

"Society, for their great kindness in carrying out the details of

"the Oratorio on Friday, June 7th, 1850, for the benefit of King's

"College Hospital, and especially for the skilful and efficient

"arrangements, in every department by which the success of this

"very excellent performance was so effectually secured."

"J. W. CUNNINGHAM, Hon. Sec."

Through the zealous and judicious exertions of the Society's librarian Mr. Bowley, joined to that characteristic disinterestedness which prompts him to a continual self sacrifice in order to promote the welfare of the society, the Committee have had an opportunity offered to them, which they have gladly availed themselves of, to enrich the library by a purchase of a large and very valuable collection of musical works, on highly advantageous terms. They consist chiefly of the Standard Treatises on Musical Science, both Theoretical and Practical, with a large assortment of compositions of acknowledged excellence, of various classes, including an extensive and interesting collection of English glees; and forming altogether, a most desirable acquisition to a library such as that which the Society now possess. Having been purchased by Mr. Bowley at a sale by auction, at prices far below their real value, he offered them to the Committee in the most unreserved manner, at the same prices, although it appeared by the testimony of Mr. Puttick, a gentleman accustomed to the sale of musical property, (and who is one of the members of the Society,) that the lots which had been purchased at an expense of about seventy guineas, were fully worth to the Society about £110. The Committee need scarcely remark, how much the claims of Mr. Bowley to the warmest acknowledgments of the Society are increased by these circumstances, and by the many other distinguished services which he is constantly rendering to the Society; and which are familiar to every one connected with it.

The greatly increased extent of the Society's library, and the important nature of the catalogue which has hitherto been kept of it, having rendered it advisable that a new and more complete catalogue should be prepared, the Committee have gladly availed themselves of an offer to undertake the same, which has been most kindly made by one of their body. Mr. William Henry Husk, a gentleman whose extensive and accurate acquaintance with musical literature, combined with habits of remarkable exactness, and aptitude for orderly arrangement, peculiarly qualify him for such a task, and lead the Committee to entertain a confident expectation that when his leisure shall enable him to complete what he has already begun, the result will be alike creditable to himself, and satisfactory to the Society at large.

The Committee have, during the past year, continued the course commenced in 1848, of purchasing the music required for use in the

orchestra, and have expended in respect thereof the sum of £88 11s., being rather less than one half the amount laid out for the same purpose in the preceding year. The gradual decrease in the outlay for this item of expense, will be best shewn by the following statement of the cost in each of the three years.

	£	s.	d.
In 1848 ... ..	260	11	9
" 1849 ... ..	184	10	3
" 1850 ... ..	88	11	0

The above amounts, it must be borne in mind, are inclusive of the charges for copying and binding, and all incidental expenses.

The Committee have much pleasure in introducing into their Report an allusion to the extensive and important alterations which have been effected during the past year in the large room of Exeter Hall. The complaints which have been so often made of the defects of this room and its ill adaptation for the purposes for which it is chiefly used, have at last had their effect upon the directors and proprietors of the building, who have been induced after much exhortation and upon the earnest representation of those who interested themselves in the question, amongst whom the most indefatigable advocate has been the Society's invaluable member Mr. Bowley, to make such alterations and improvements in the structure as render it now perhaps the most suitable building for the display of great musical effects which this or any other country can boast of.

It would be out of place to enter in this report into a minute description of the alterations which have been effected, but as it cannot fail to be a subject of interest to persons connected with the society to possess a full and accurate account of them, and to know the course of events by which they have been brought about, the committee have subjoined in the appendix a detailed statement on the subject, which was prepared with great care by Mr. Bowley, aided by some technical details furnished by the authorities professionally concerned in the undertaking.

As the great organ had to be removed during the progress of the works, advantage was taken of its re-erection to effect considerable alterations and improvements in it. Under Mr. Walker's direction the keys have been reversed, some larger pedal pipes have been added, and the body of the instrument much improved in tone.

It now only remains for the committee to state the financial results of the Society's operations during the past year.

The accounts for the year ending at Christmas last, have, at the request of the committee, been carefully examined and audited as usual by three of the members who were nominated at the last Annual General Meeting, viz., Mr. Edgar Smallfield, Mr. William Withall, and Mr. James Taylor. From the abstract which has been signed by the gentlemen, and which is appended to this report, it appears that the aggregate receipts and payments of the year were as follows, viz.:

Receipts.	
Balance in hand at Christmas 1849	£ 57 3 6
Dividends on Stock	29 2 6
Subscriptions	7049 9 6
Casual Receipts	45 19 0
Proceeds of Concerts	3803 19 0
	4985 14 8
Payments.	
General Expenses	841 8 9
Expenses of Concerts	3883 16 0
	4725 4 9
Balance in hand	£260 9 6

Upon this statement it may be remarked that the receipts for subscriptions have again considerably increased in the past year, the amount of them having exceeded that in the year 1849 by £92. With respect to payments it may be mentioned that independently of the expenditure for Concerts some of the more important items refer to purchases which are in the nature of valuable property to the Society, as for instance:

Purchases for the Library	£ 104 10 3
Purchase of music required for performance	88 11 0
Bookcase in Office for preserving music in	53 18

£246 19 3

But in addition to this the accounts shew that an actual profit in money has been realized during the year to the amount of £203 6s., the balance in hand at the commencement of the year having been increased at its close from £57 3s. 6d. to £260 9s. 6d., so that in fact taking both descriptions of property into account, the profit realized during the last twelve months may be reckoned at £450 5s. 3d., an amount which greatly exceeds that of any year since the Society has been in existence.

The amount of property of which the Society is possessed at the present time, independent of the balance of cash in hand, amounting to £260 9s. 6d., may be stated as follows:—

Stock in the public Funds (3 per Cent Consols)	£ 1000 0 0
Estimated value of Library, Stock of Music, Instruments, Fittings, &c.	1250 0 0

£2250 0 0

Having submitted the foregoing details to their fellow members for their information and consideration, the Committee conclude their Report by offering their unfeigned congratulations upon the distinguished success which has attended the Society's operations during the period now brought under review, and their ardent hope that a like degree of prosperity may crown its exertions in the year on which it has just entered and for very many years subsequently.

Mr. TAYLOR, the Treasurer, then read the yearly Balance Sheets of the Receipts and Expenditure. Among the principal items were—Receipts: Subscriptions, £1049; Proceeds of Concerts, £3,803. Payments: Purchases for Library, £104; Orchestral Music, £88; Professional Assistance, £2,890; Rent of Exeter Hall, £587; Printing and Advertising, £351. The Balance of Cash in hand was £260, independently of monies invested amounting to £2,250.

Mr. JAMES KITCHAR, in moving the adoption of the Report and Accounts submitted to the meeting, observed, that containing so able and elaborate a statement of the position of the Society it would be a waste of time to enter into any lengthy remarks on the occasion. Presenting as it did a faithful exposition of the proceedings of the Society during the past year. The facts recorded were such as to be matters of congratulation to every member. He cordially proposed its adoption.

Mr. HARWAR having seconded the motion, Mr. BOWLEY, in answer to enquiries, explained that the major part of the Society's library was now removed to the office in Exeter Hall, where it was available to the members, and that, having written to every one connected with the Society, he could say that every farthing the Society owed had been paid; he had been very particular in making every enquiry on this occasion, having lately ascertained that each member belonging to associations of this nature was liable for any debts the Committee may have contracted, should there not be sufficient assets to discharge them, and he had no doubt, therefore, that the members would be glad to receive his assurance that they need have no fear on that account.

This statement was received with loud cheers. Mr. BREWER further stated that it was not the first time that the Committee had been able to state that the Society did not owe anything, as it was always a rule when they came before the members of the Society at the General Meeting, that every account should have been paid. In reference to an enquiry respecting hire of music, he explained that the only sum paid on that head during the year had been five shillings; all the other music, which had been required for the Society, having been bought and paid for, as had been stated by the Committee in their Report, and as had been vouched for by the three gentlemen who had audited the accounts on the part of the Society.



The report was then adopted. The next business was the election of five members of the committee, when Mr. Winsor, Mr. Sims, and Mr. Cohen were re-elected, and Mr. Thomas Mitchell, and Mr. Sherrard, elected new members of the committee.

Mr. Bowley proposed a vote of thanks to Mr. Costa, for his continued exertions on behalf of the Society. He reminded the members, that under Mr. Costa's auspices, they had attained such a position that no one had ever dreamed of. Mr. Costa's energies were not confined only to his conducting, but he was always devising means for the Society's prosperity. His heart and soul were always with it, and nothing gratified him so much, as the energy and spirit which were displayed in the management of the affairs of the society.

The motion was carried by acclamation.

The best thanks of the meeting were unanimously given to the President for the zealous exertions which he continued to manifest in the well ordering of every department of the Society.

Mr. Ransom in proposing the thanks of the meeting to Mr. Brewer, for the great services he had rendered to the society in the capacity of honorary secretary, feelingly alluded to the sentiments of regret, felt by every member of the society, at the alarming illness, which he had experienced, and their gratification at his appearance again amongst them with renewed health and spirits. He trusted that his valuable life might long be spared for the benefit of all with whom he was acquainted.

Mr. Hill alluded to the great exertions of Mr. Bowley in every department connected with the Society, and would particularly mention his persevering and arduous labour in procuring those important alterations in the large hall, which had given such universal satisfaction. He had been met with strenuous opposition, but he had persevered, single-handed, and eventually succeeded.

Mr. Bowley thanked the meeting for the compliment which had been paid him. He had for some time been satisfied of the absolute necessity for the important alterations which Mr. Hill had referred to, and nobody knew better than the President, Mr. Harrison, from whom he had received most valuable aid and advice during the progress of the works, the difficulties they had to contend with, but he believed the directors were now convinced they had acted well in carrying them out, and he was quite sure the members were grateful to the directors of Exeter Hall for the kind attention which they had paid to the suggestions offered on this subject on the part of the Society. Since these alterations had been completed, the full development of the great resources of the Society's magnificent orchestra had been made apparent, and he unhesitatingly asserted, that nothing could be more grand or more splendid than the performance of *Elijah* on the previous night. Connected also with that performance, there was a very satisfactory circumstance, that it had realized a profit of nearly £150, which, he must remind the meeting, was an addition to the large balance in hand when the accounts were made up. He was satisfied that with a continuance of that confidence, which the members had invariably reposed in the Committee, they had nothing to fear for the stability of the Society, for it had gone through its ordeal, and it was now easy for any body of men who pursued a straightforward honest course to carry it on to unbounded prosperity.

Other complimentary votes having been unanimously passed, the meeting dispersed.

## Foreign.

PARIS.—(From a Correspondent.)—Of the genuine success of Mlle. Duprez as Lucia, you have already given notice. At every repetition of the Opera the general enthusiasm has increased. They are now rehearsing (at the Italian Opera), *Don Giovanni*, in which Madame Sontag will sing the Zerlina; (notwithstanding an attempt that has been made to give the part to Mlle Duprez). Madame Fiorentini, Donna Anna, Madame Giuliani, Elvira, and Duprez, Don Giovanni! Mozart's *chef d'œuvre* has never been as great a favorite with the Parisians as with the London public, and it is to be hoped that the forthcoming representation of it may amend this solecism in good taste.

I saw Thalberg, and learned from him that he is busy writing an Opera (for Mr. Lumley), in four acts, the book by Scribe, to be brought out in June, at Her Majesty's Theatre. On Saturday last I assisted (as the French phrase goes) at a *soirée*, at the house of M. Marmontel (descendant of the great poet), Professor of the Piano at the *Conservatoire*, and heard his little pupil, Planté (eleven years and half old), who gained the first prize at the last *concours*. He played a study by Rosenhain called *La danse des Sylphes*. Deloffre and Pilet (the inseparables) played a duet of their own composition with that artistic taste for which they are noted; they will remain here until their return to London for the Opera season. A pupil of M. Reval (a French lady), sang twice; to a youthful and fresh voice she joins the method of her master. It was, altogether, a highly interesting evening. Marmontel himself, did not play, a proof of modesty very rare in the genus, *French Pianist*.

The whole world and his wife talk of going to London for the Exhibition. On dit that Mr. Lumley has engaged M. Moritz van Geldern, first solo-violoncellist to the King of Holland, pupil of Doonater and Romberg, who plays the violoncello in the legitimate manner, not like some fashionable artists here, who either mimic the flageolet and bagpipes, or caricature the whining of second rate singers, and play nothing but opera airs. At Messrs. Brandus' I saw M. Schlesinger, who looks remarkably well after his six months confinement in Germany; it has by no means soured his temper; there is still the benignant smile and friendly manner towards artists in particular. I need not say that his late affair rather makes him sought after than otherwise.

The *Tempesta* is in active rehearsal, and I do not doubt but it will produce the same effect here as in London! Judge of the state of things at the Grand Opera from the following fact:—Twelve years ago an opera by Rosenhain was accepted, and only now is in rehearsal. This may serve "at home" as balm to the wounded feelings of disappointed composers.

The new piece by George Sand, *Claudef*, has an enormous success, and I am convinced will have the same in London; it is one of the brightest, freshest, and purest inspirations of the French literature, and raises the authoress to a classical pedestal. The French are pleased to hear the simplest English ballads more than one would imagine. The other night at a grand ball given by Mr. Seymour, (Surgeon-Dentist), one of the first here, who keeps a princely establishment in the Rue de Castiglione, where a host of the first French and English aristocracy were assembled, in the midst of the "hubbub" a young English lady began to sing a ballad (Macfarren's "She shines before me"); immediate silence followed, and enthusiastic applause, and there was no end to the *Ah! comme c'est jolie!* The ballet, *Paquerette* is still continued at the Grand Opera. The *mise en scene* is splendid; the music so so—not bad.

## THE UNITED STATES.

(From the New York Sunday Times.)

"NAPOLEON" FLOGGED AGAIN!—GRAND AND UNEXPECTED SET-TO!—A GREAT MAN VANQUISHED IN THREE ROUNDS.—The city was yesterday "one scene of rude commotion," owing to an authenticated rumour that James Gordon Bennett, editor of the *Herald*, had received his ninth public flogging. The flogging was administered by John Graham, a young lawyer—who, by the way, was arrested last evening for the offence, and required to give in bail for his appearance to answer. The *Mirror's* version of the affair tallies correctly with the verbal accounts we have heard, and we give it in brief:—

"Bennett was proceeding down Broadway with his wife, and on reaching White Street, Mrs. B. went into a shoe store, leaving him on the side-walk. Mr. John Graham and his two brothers, Charles and Dewitt, were passing at the time on the other side, and crossed over, when John aimed a blow at Bennett with his fist, but missed him. John then struck him with his fist below the ear, bringing him to his knees, and then seized him, twisting the small end of a raw-hide round his hand, holding him down with the other, and giving him a terrible whipping; the blows being principally aimed at his face and shoulders. No one interfered, we believe, and Graham and his friends proceeded on their way, and Bennett was conveyed in a carriage to his hotel."

We learn that Mr. Bennett was considerably disfigured, and was compelled to go into Joyce's clothing store to repair damages. An eye-witness assures us that Bennett's face was severely cut, and that his clothing was much torn and otherwise disarranged. He at first attempted to show fight, but was so speedily placed *hors du combat* that he had no chance to display his prowess.

The causes which led to this rencontre are numerous and grievous. During the late canvass, Bennett, who seems to have taken this entire country—its government, elections, and public men—under his charge, and who, presuming on his purse and his press, has been assailing candidates by the wholesale, declaring who ought to be elected, and dictating who should not be elected, with an arrogance peculiarly his. Among the individuals who, for some cause, had fallen under his displeasure—or rather, his malignity and ill-will—was John Graham, Esq., a candidate for district attorney. Bennett, long before the election, abused him in the most wanton manner. Day after day he made violent personal attacks on his character and pretensions; and even after the election, when, among honourable opponents, further attacks are deemed unnecessary and uncalled for, Bennett continued to drag him before the public, exulting in his defeat. Mr. Graham, neither in his character, attainments, nor family, merited this wholesale abuse. He knows enough of the political world not to feel depressed or mortified at a defeat, and did not on that account feel called upon to violate the laws by a personal attack on Bennett; but there were others who were dear to him, who felt keenly the merciless character of those attacks, and he considered himself bound to resent them in the manner he has. It is wrong, no doubt, to break the peace and violate the laws, even to punish a person who, like Bennett, places himself beyond the pale of the law. He uses the columns of his paper, and has for years, as the assassin does his dagger—to strike down all who stand in the way of his interest, who rebuke his conduct, or check his power. He seems to gloat over all whom he prostrates or tramples upon. Everything falls before his slanderous pen. Youth and age—the virtuous and the good—the minister at the altar—the merchant at his desk—public credit and private character—all are ruthlessly assailed to gratify his malice. Grown rich from the morbid curiosity of the public, he has defied all law, and threatens courts, juries, counsel, and all who dare to arraign him at the bar of public opinion, or before the majesty of the laws. He is a terror to all who have not the power to reach him.

We have never, in our long pilgrimage through life, met with a man of Bennett's demoniac character and spirit. He could not live a day south of the Potomac; and even in this peaceable city he has by turns been flogged by Colonel Webb, Mr. Hale, the late Dr. Townsend, Mr. Hamblin, and several others, who could no longer submit to his slanderous abuse. A journal which speaks

daily to thousands is a dreadful weapon in the hands of an unprincipled man. Its very circulation gives it influence, for men believe what they read in its columns without possessing the means of ascertaining its truth. What can a feeble man or a feeble woman do to arrest its malice? Nothing. What is the redress? Personal violence.

Bennett fights to the last to prevent justice overtaking him. If you sue him for a libel, he pays his fine, and attacks you again. If you convict him of a misdemeanour, while others are imprisoned he waves the flag of his defiance against courts and juries, and pays any fine imposed upon him, and commences *de novo* another assault on your reputation. A free press was not established for such purposes, and we have been greatly surprised that Bennett has so long escaped the punishment which he richly merited.

As his wife witnessed this attack, we presume an attempt will be made, as usual, to excite sympathy on her behalf. We have personal knowledge of the fact that no one deserves less sympathy. She exercises over him a most decided influence. She can control the columns of the *Herald*, and compel him, if she pleases, to become a decent, respectable man, by changing the character of that paper. But her inclinations and disposition correspond entirely with those of her husband. We have seen of late long and violent attacks on Barnum, and repeated covert abuse of Jenny Lind, in the columns of the *Herald*. This, no doubt, arose from the respectful coldness with which Miss Lind met the repeated advances of Mrs. Bennett, who appeared determined, in every possible way, to bring her under her influence; and she did not hesitate telling Barnum that she would make him adopt a certain course in relation to Miss Lind, or he would feel the effects of his obstinacy. Nothing is more common than for Mrs. B. to threaten the vengeance of the *Herald* against all who offend her; and when she found that Miss Lind felt no inclination to cultivate an intimacy with her, she left the Irving House, went up to the Union Place Hotel, and fastened herself upon Parodi, whom she has directed should be puffed in whole columns of the *Herald*, to the evident injury of that fair stranger.

When we first knew Mrs. B. she was a reputable, amiable girl—very poor, but very industrious—making an honest living by teaching music. Why she should demand to lead the fashion because she married James Gordon Bennett we cannot imagine. She lost caste, in our estimation, when she married him; but still she had it in her power to have drawn him from his evil ways, had she felt so inclined. He wants no more black-mail—he is rich enough. If he wants rank, consideration, influence, and the respect of good men, he must become a good man first himself. Failing to do so, and bent upon violence, malice, slander, and hatred to the whole world, he must, in his rugged journey through life, expect to meet such treatment as he has met with from Mr. Graham and many others. If he will cast his eyes about, like the cobra capello, to see in whom he can dart his fangs, he must expect some day or other to receive a *coup de grâce* from some person whom he has deadly injured. We marvel how he has escaped so long.

A card from Mr. Graham will be found in another column.

(From the New York Herald.)

THE ENGLISH PRESS AND THE LIND MANIA IN THE UNITED STATES.—The English journals, and even some of the French newspapers, have indulged in ridicule, sneers, and sarcasm upon the American press and people, because we have had a Jenny Lind mania. They say that the exaggerated enthusiasm of Americans not only brings them, but the object of idolatry herself into contempt. The English journals, particularly, pride themselves upon the decent degrees of admiration to which their enthusiasm is always confined—seldom going beyond the precise sum of one pound and one shilling—that aristocratic old currency, known in Guinea times, when slavery was a current English trade, and the coast of Africa supplied a good portion of the revenues of British philanthropists. Of course there is no end to the sallies of wit and humour which have been evolved from our singularly animated reception of Jenny Lind, and it would take columns of our paper to reproduce the hundredth part of the comments of those who are



always glad to find an American theme upon which to blunder and exhibit their apparent wisdom.

There may be some reason, we confess, for the English press to indulge in humour at the scenes which have been acted here during the Lind excitement; but the very stolid, dull, and plodding character of Englishmen unfits them for understanding the nature of our public enthusiasm, or of the people of this country. We have more money than melancholy—more beef than bowels—more fun than fashion—more brains than beer—more soul than selfishness—more impulses to be enlivened than interests to be consulted—more freedom for excitements than excitements for freedom—more downright, hearty, unconsidered, frolicsome, go-aheadativeness, than ever could be generated among a people, the mass of whom are forced to live on small wages, and to find their own tea and sugar. For instance, when Dickens came over to this country, we had one of our frolics. Every part of the popular pageant had the appearance of absurdity. It was one of our carnivals of curiosity and fun—a determination to have a time—and a good time—the birth of frolic, fun, and fancy, even though we upset the temporary idol. The affair was got up by two or three individuals only, aided by the newspapers, and yet it was an affair worth talking about. Brigadier General Morris and Col. W. H. Maxwell—we are all colonels, generals, captains, corporals, or privates—lead off the army of excitation, and away we went, battering down dullness and stupidity, arousing the sluggards of society, and besieging the whole city, till all the inhabitants “came out.” No doubt, all this appeared very absurd to strangers. They could not understand it. But we did—everybody here understood it. It is a common thing to have such frolics. They destroy the monied monotony of the metropolis, and we can well afford to have them once a month, by way of merriment. When Lord Morpeth was here, at the same time we had another and different excitement, conducted in consideration of his lordship's rank, on a different scale from that which marked Dickens's career; for after all, there is poetry, taste, and method, in all these frolics. They are not all alike. They are in harmony with the characters lionized for the occasion.

Now, in the Jenny Lind demonstrations, we have only repeated in a similar way, suited to her position, the same exaggerated scenes which amused the people when Dickens, the literary lion—portchance the only literary animal—was the grand feature. We received Jenny Lind with all the enthusiasm that could be mustered, not only because we really proposed to beat the European cities in the production of that article, as we have in steamships, but that we could amuse ourselves, and possibly be the cause of wit in others. How was all this excitement created? Barnum, who had long been engaged in patronizing the fine arts at his Museum, on an exaggerated scale, began to feel the pride of place. He had procured a great curiosity, at an enormous risk, and he had an ambition to excel not only in making money, but as a manager. Everybody said, “Barnum will do it.” He was in a fair way of so doing. He came to us, and appealed to our good nature for assistance—crowded letters upon us from London—freighted our columns with every breath of wind from Europe, and produced the “necessary documents,” as he termed them, with as much anxiety as if he had the woolly horse, the Feejee mermaid, or Joyce Heth. We were willing to have our good nature used to its utmost limit, because the enterprise required courage; and when Jenny Lind arrived, we did all we could to aid Barnum's frolic. By extraordinary appeals to the good-nature of editors generally, he went on successfully. His path was strewn with roses. Sunshine poured down upon his hopes, and he was in the course of being thoroughly blessed.

Few men can bear prosperity. Barnum believed that he had made Jenny Lind, as he had made the Feejee mermaid. His full-blown pride, however, overthrew him. By folly and duplicity, he assailed the press in a series of apparently fabricated letters, giving the public to understand that the public journals are in the habit of taking payment for such articles as have been published for him. From that moment we lost all sympathy for him and his enterprise. We gave him a chance to vindicate himself, and to produce the original letters, published in Boston. He has done nothing—and the inference is, that he was willing to

represent that any or all those who have befriended him are to be bought and sold to the highest bidder, like cattle in the market. This is the whole secret of Barnum's Lind mania, in its rise and fall, and it will prove a warning to those who even carelessly repeat such charges, without the slightest ground upon which to base an opinion.

The public have had their Jenny Lind carnival season. They are now coming to their senses. Her merits are fairly appreciated, and she will hold the position in the public mind to which she is justly entitled as a great *artiste*. That we can respect, criticise, and appreciate the fine arts in this country, as well as Europeans, there cannot be a question. Parodi's advent will prove this. It will be seen how a great tragic vocalist—a perfect *artiste*—will be treated. We shall show how independent we are of all those musical cliques which are barriers against genius in all European cities—how it is left to New York to discover, stamp, and place in its proper position, eminent talent in any of the realms of art. Jenny Lind had the misfortune to be engaged by a showman—Parodi's career will be quietly superintended by an artist. This difference will produce different results. We shall retrieve our character as judges of the fine arts; and while we shall continue just when we choose to do so, to have our wild, hurried, pleasant, exciting frolics, we shall do so with the same ease as the English put themselves under their railroad king, or tie themselves and and foot with an anti-corn law league. Our people do not make one portion of a pin, but learn to make every part. Stick a pin there. We want to see everything, hear everything, whip everything, do everything, have everything, and keep everything. We do not content ourselves with being indifferent lovers of art. What we expect to prove is, that we are the most liberal, capable, and enlightened critics of the age, if we have sufficient time to produce results. Watch the results.

(From the New York National Police Gazette, Dec. 9th, 1850.)

HATNAU AND THE NIGHTINGALE.—THE BUZZARD AND THE DOVE.—The unprincipled character who presides like a spider or a centipede over the columns of the *Herald*, has been laboriously engaged for several weeks past, to depreciate the character and talents of Jenny Lind, and to attain her, if possible, with some fancied qualities, which he seeks to ascribe to her agent and manager for this country. But the satanic warfare which the accursed spirit we refer to urges against this benevolent and offenceless girl, has thus far fallen harmless. The public understand it, and they have adjudicated upon the motive and the aim, by crowding the concerts of the Nightingale to the most flattering excess, even in the very face of the debut of Parodi, the *Herald's* protegee. What is more, Parodi already begins to suffer from the sentiment of indignation which has been thus inspired, and the sound and fury of the paper which has thus assumed to be her organ, cannot save her from serious injury, if she is permitted to be the medium of assault upon a saint, who is enshrined in the hearts of the world, as sacredly as any image niched in a cathedral aisle. The clap-trap that Parodi sang to the revolutionists in Italy, with the American flag in her hand, will not do even in the Bowery, as a malicious counterpoise to the substantial gift from the hands of a simple girl, of twenty thousand dollars, to the poor of the American people; nor will the stale talk, of being the only support of her family, subtract from the benevolent pre-eminence of one who is not only the support of her family, but the benefactress of her race. Who is there, with half a grain of soul, who can look upon that virgin devotee, and reflect, as he beholds her enveloped in the sacred atmosphere of her own melody, that she stands there not for profit, not for fame, not for passion, but as the missionary of good deeds, who, laying aside the guads and vanities of the world, traverses the earth, blest and accredited of God, to earn a fund for the education and instruction of the children of her own dear native land. What must be the texture of a heart that cannot be impressed with so holy an example of human excellence as this? and what must be the infernal complexion of a soul that can hate it, and put in play all the satanic powers of malevolent ingenuity to do it evil? Yet such has been the course of James Gordon Bennett and his paper for the last four weeks. Iteration

follows iteration, intended to depreciate her position and to decrease her audiences. On one day, she is coupled with the woolly horse and the negro turning white; and on the next, we are told, in the very breath that announces Parodi as the queen of the lyric drama, that Jenny Lind cannot sustain any continued dramatic effort.

We are surprised to see Maretzek and the Italians generally, second this atrocious line of policy, by an exhibition of satisfaction at the counter excitement which is thus sought to be blown up in favour of their countrywoman. We approve of their enthusiasm for the scion of their own land; doubtless she is eminently worthy of it, both in character and ability, but, Lord, bless us, Jenny Lind has done them no harm. Her eye is not fixed on rivalry; she dreams of nothing but her high mission, and is too much wrapt in its grand purpose to think of professional strifes and jealousies, or to notice the efforts of the evil-minded to slip an arrow now and then against her bosom. Let them content themselves with Parodi, and with the reception which our people are sure to give her. She is a woman, and that alone is a guarantee for a generosity from our nation which is certain to span the full measure of her merits, if not to go beyond them. But let her friends leave the people unmolested in their reverence and affection for the Swedish songstress, and let us hear no more envious hypercriticism on the necessity of gravity, in our treatment of her. There has, thus far, been no want of dignity exhibited by the American people towards this fair philanthropist. The English papers sneer at our enthusiasm, and her defamer in this country, seizing at anything that may dampen the ardor of our regard, reproduces the reproach in his columns here. Let them sneer and laugh, and let him echo their abuse. We do not even mind being charged with paying her the obeisance due to a queen. It is a pleasure to love the good, and it is to the honour of the American people, that they have loyalty only for virtue and excellence, while the rest of the world content themselves with idols of dough and of brass. It is a discrimination which we are proud of. This is a country in which moral beauty may claim the largest approbation from the public sentiment, and the ardor of the exultation is only a gauge of the generosity of the bosom from which it bursts. A girl who builds schools, endows hospitals, who entrances the world by her art, who educates the children of a nation, who relieves the necessitous wherever she goes, and who all the while, contributes to the cause of virtue a personal example of the highest character, exemplifies the scriptural phrase of "how beautiful are the feet of the righteous," and deserves the unqualified admiration and applause of mankind. We have found in the lone girl who, unassisted, has done all this, an object worthy of the extreme enthusiasm of a people with whom personal qualities are the only titles of nobility; and who like all who are honest do not hesitate to fondle openly on an object which they love. When a finer *beau idéal* than genius, self-denial, and a beneficence as boundless as the sea, can be found for the reception of republican honors, we shall then accept a new sovereign for our sentiments, and suffer Jenny Lind to return to the national adoration which belongs to her in Sweden. We look upon her now, however, as the property of the world, and believe she will be canonised in its remembrance, long after this age and generation shall have passed away, as one of those bright encouragements given by the Creator, to prove how near the angels human excellence may ascend. In all this city, in all this land, nay, in all the world, there has been but one wretch found, so destitute of principle, so utterly wicked in his soul, as to attempt to wound her, and to intercept her in her sacred purpose. That wretch, that moral spider, is James Gordon Bennett, and while contemplating his heinous course against this guileless girl, against this guest of our hospitality, we have often wondered that some of the admirers of her charities, as well as the recipients thereof, have not mobbed the edifice of the miscreant defamer, and razed the pernicious workshop to the ground. It may be, however, that justice is not far off. A community so chivalrous as ours, will not suffer its dearest sympathies to be continually outraged, by an alien wretch who was never betrayed into a noble action in his life; and when the retaliation does come, it will doubtless take the defamations of the poor Dickson girls, the Martin sisters, and other helpless sufferers into the account, and make the rebuke last him for his life.

## Reviews of Music.

"SIX LIEDER OHNE WORTE." BOOK I. OF ORIGINAL MELODIES FOR THE PIANOFORTE. WILLIAM VIPPOND BARRY, (of Bandon). R. Cocks and Co.

MR. VIPPOND BARRY (of Bandon), is not a writer of the ordinary class. On the contrary, his *lieder ohne worde* (we wish he had given them some other name) are distinguished by an abundance of harmonic distribution, a profuseness of modulatory progression and retrogression (pass the word) which place them altogether beyond the sphere of mediocre executants. We observe, however, that they are dedicated to the "lion pianist," Alexander Dreyschok, and conclude that Mr. Vippond Barry (of Bandon), had an eye to the large capacity of those ten celebrated fingers, and fashioned his *lieder* to suit them. Stripped of their heavy panoply of accompaniment, the "melodies" are not without attraction, although the rhythm is occasionally dislocated, while the cadences are not always as natural as might be desired; but undivested of their artificial costume, they remind us vividly of an epigram pointed by a celebrated literary man, who said of the sentences of a cotemporary, that they were like "very small babies in very long clothes." It is this excess of ornament which spoils Mr. Barry's *lieder*. The notation used by this gentleman, moreover, is puzzling and inexplicable, and adds to the difficulty of reading his music. It appears as though he had been studying Dr. Alfred Day's *Treatise on Harmony*, without clearly understanding the author's meaning. For example, in G minor, passing to the dominant, by means of the chord of G, A, C sharp, upon E flat, he writes D flat, instead of C sharp; and in C minor, passing to the dominant, by the same chord upon A flat, he writes G flat, instead of F sharp. Dr. Day never meant anything of the kind, if Dr. Day be Mr. Barry's authority; if not, however, we should like to hear Mr. Barry's explanation of such a singular method of notation.

The best of the six *lieder* are No. 4 in B major, and No. 6 in F sharp minor. These are less clogged with superfluous harmony and extraneous modulation; the melodies are good—the last especially, which is quite expressive, and some passages are elegant while others are brilliant. We strongly recommend Mr. Vippond Barry (of Bandon) to write more simply. If his ideas be worth noting down (which we sincerely believe), why obscure them in a fog of unsightly drapery, which perplexes the ear without delighting it? For instance No. 2 ("Silent love"—with a quotation in *Twelfth Night*), begins upon the chord of F, but never stays half a bar in any key whatever, while all the rules that govern progression are needlessly and ineffectively violated. Mr. Barry should rather have taken for his motto, in place of, "She never told her love," "He never told his key," which would have been highly appropriate to this most strangely discursive and unsatisfactory of six strangely discursive and unsatisfactory *lieder ohne worde*. If Mr. Barry's intention, while adopting Mendelssohn's title, was to avoid any resemblance to Mendelssohn's style, however, he has succeeded to admiration.

ERNEST.—It may be as well to direct the amateurs of the violin to the fact that the only opportunity they will have of hearing this great performer, in London, for a considerable period, will be at the concert of Mr. Balfe, on Monday next, when he will play three times. The day after Ernest will start with Mdlle. Angri, on a provincial tour, the speculation of Mr. Beale.

MR. BRINLEY RICHARDS is in Gloucestershire, on a visit to the Earl and Countess of Beauchamp, at Madresfield Court.



THE REVEREND THOMAS HARVEY.—The name of this gentleman must be familiar to our readers, his case having been frequently discussed by the English and continental press. The sympathy generally expressed in his behalf has only been equalled by the surprise that such a persecution as he has been subjected to should have been permitted in the nineteenth century. Mr. Harvey has filled situations abroad, as chaplain under the British government, for eighteen years, and wherever he has been stationed, has upheld the integrity of the English Church, and maintained his position as a clergyman, with unblemished reputation, in the combined exercise of unaffected hospitality and active benevolence, at the same time never sacrificing his independence or his principles. Yet this is the clergyman whom some, in high places, have delighted, not to honour, but oppress. The persecution of Mr. Harvey commenced in 1831, and has been from then until now continued. Thrice have false and anonymous representations in his favour been made the grounds of attack. Thrice has he been condemned without a chance of explanation; thrice also has been completely exculpated by a written expression of concern that Mr. Harvey should have been exposed to so much inconvenience, owing to the difficulty experienced in satisfying the scruples of contending parties. The jurisdiction which does not extend to foreign chaplains, has been cruelly exercised to suit a particular caprice, and in response to Mr. Harvey's reasonable appeal for reparation, a most unsatisfactory answer was returned, in which, while the right of jurisdiction was disclaimed, the exercise of absolute power was arbitrarily used to Mr. Harvey's manifest disadvantage. Difference of opinion, even in the most petty matters of doctrine, on the part of an humble chaplain, was not admitted, and independence of mind was the poor apology for wholesale oppression. Mr. Harvey, however, was so fortunate as to escape observation from 1836 until 1842. In 1842, however, an opportunity presented itself, which was not to be lost, and in reply to an appeal, on the part of Mr. Harvey, for support under trying circumstances, whilst the reverend gentleman's propriety of conduct, sound doctrine, and conciliatory disposition, were at once recognised, such assistance was accorded as more than neutralised any good that might otherwise have resulted. Nor was this all. Mr. Harvey was ultimately dismissed from his chaplaincy at Antwerp, in 1844, a post which he had undertaken at such sacrifice, in compliance with a powerful suggestion, and dismissed under circumstances which called loudly for sympathy and compensation. Mr. Harvey then hastened to England, and prayed to be allowed the means of justification. These were denied to him, and his letters, couched in respectful language, were never even acknowledged. After eighteen years faithful service, Mr. Harvey was turned adrift, with a veritable ban upon him. At length, however, with a view of establishing his professional character, he accepted a curacy without salary, in the boundary of a certain diocese. Before he was licensed, means of accusation against him were sought, but not found; he was, therefore, licensed to a curacy of increased spiritual responsibility, but without stipend. Full confidence was declared in the doctrine, learning, morals, and fidelity, of Mr. Harvey, who three months previously had been designated in the eyes of the world as a scandal to the Church! This completely vindicated, after a gratuitous service of twelve months, Mr. Harvey naturally applied for reparation; but his letter was returned unread. Finding all chance of redress hopeless, Mr. Harvey at length retired from a country in which justice was denied him by those who are sheltered from attack by the circumstances of position. Mr. Harvey is at present in Boulogne, minister and proprietor of the Upper Town English Church in that city. How highly he is esteemed may be ascertained by the number and respectability of his congregation, who recently subscribed for his portrait, which is just completed by a London artist of eminence. Mr. Harvey is now on a visit to his native land, and we trust he may find generous and honest hearts ready not only to deplore injustice, but to sympathise with its object. The pamphlets mentioned in our last describe the case in glowing colours, and cannot fail to be read with interest by all whom they concern. In conclusion, let us cite an extract from the leading columns of a foreign contemporary: *The Brussels Herald*, of July 17th, 1847, in reference to Mr. Harvey says: "This excellent and efficient clergyman, whose persecution has

created such general sensation amongst the English residents in Belgium, has been as well known and appreciated abroad as he is now at home. Indeed his continental reputation has exceeded even that which he enjoyed in his native land. The reverend gentleman, during eighteen years residence on the continent, has done more to uphold the Anglican Church than any chaplain within our knowledge, and this forsooth is the clergyman fixed upon as the befitting object of unjust oppression."

### Original Correspondence.

ENGLISH PROFESSORS AND ENGLISH COMPOSERS.

To the Editor of the "Musical World."

DEAR SIR,—I consider that the remarks in your last, appended to your general recommendation of Mr. Richards's published works, entitle you to the best thanks of the whole musical profession. So long as English teachers of music avoid using each others works, so long are they doing themselves an injury, by losing opportunities of advancing the general estimation of the profession to which they belong. Nor is this remark at all invalid in the case of those professors who cannot put a teachable work of their own side by side with that of a compatriot. Many excellent teachers do not compose, or do not publish, and others either cannot or will not direct their attention to the writing of works serviceable for ordinary teaching. To these the lighter productions of an educated musician like Mr. Richards ought always to be welcome, as a means of furthering the broad object in view.

I very much fear, however, that this feeling is not nearly so general as could be wished. I recently attended a "Lecture on the Rise and Progress of the Pianoforte," by an English professor, and not only among the "illustrations" was there not a single English composition, but in the "lecture" itself even the name of English composers or pianists were studiously avoided, just as if they were not in the remotest degree associated with the subject! To prove I have no ill-feeling in mentioning this, I withhold the name of the professor referred to, hoping that, if you publish this hint, it may make him a better boy in future. I merely, in confidence, enclose the programme for your own satisfaction, and remain,

Yours, very truly,

CHAS. E. STEPHENS.

3, Stanley Place, Paddington Green

Jan. 21, 1851.

[One of our reporters was present at the lecture, an account of which will be found elsewhere.—Ed. M. W.]

MR. CHARLES MATHEWS ON METHUSALEM.

To the Editor of the "Musical World."

LYCEUM, JAN. 21, 1851.

SIR,—At a moment when so much valuable space has been accorded to the comparatively unimportant discussion as to the authenticity of St. Peter's Chair, I will not for a moment suppose that you will refuse me a place, for the present communication, on a subject teeming with the deepest interest to all your readers.

I need hardly state that managers of theatres are inundated with an almost equal amount of epistolary matter as are editors of newspapers. Scarcely a day passes, but even I receive letters filled either with solemn suggestions, artistic advice, histrionic hints, dramatic directions, or critiques on costume. These are read of course, in every instance, with intense interest and due deliberation, and when appertaining to things of the stage, are received by me in silence and profound humility. But when my erudition is made a question, as in the instance to which I am about to refer, I feel that it then becomes a duty imperative not to "conceal the torch of learning behind the cloud of modesty."

In my small farce of the "Ringdoves," the name of "Methusalem" occurs, and has been by me so printed. A gentleman from King's College, Cambridge, who signs himself "Screw-tator," has attacked me on the correctness of the name, which, I am told by him, is "Methuselah," and I am referred to "Genesis, cap. 5, v. 27," in support of his correction, and requested to acknowledge through the public press. Now, with all humbleness of

spirit, I beg to differ from this erudite moonshee, and to affirm that "Methusalem" is strictly correct. Firstly, let me premise, that the common Hebrew makes it "Methusalech," with the final *cheta*. Indeed, the name of this very old gentleman, who attained to nearly a thousand years of age, is spelt in various and dissimilar ways. On one of the sculptured rocks of Netayah, which, by the bye, is a comparatively recent authority, being but of three thousand years' date, the name is written "Methusylman;" and even amongst the Gezides, or Devil-worshippers, who have no "written book," it is "Methuz-*iman*." The single authority extant for "Methusalah" occurs in the Chaldaic version; but the Chaldaic being in a Shemitic dialect, a sort of congener of the Hebrew and the Syriac, the authority is singularly hypothetical. The commentators—Rashi, Gomora, the Talmud, the Mishna, and the Council of the Beth Din—all agree in spelling the name "Methusalem;" and if more modern authorities are required to prove my position, I would refer to the learned Polander, Rabbi Schmule Lock Baumer, and to the very reverend and erudite Chief Rabbi of the Jews of Great Britain, Doctor Adler. It is strange that the name spelt "Methusalem" occurs in the Shezdar of Brama, and in the Ti Kong of the Chinese Confutzee, a copy of which is in my possession, and to which "Screw-tator" of Kgs. Col. Cam. is most welcome to refer.

I feel convinced that you, Sir, will see the necessity of my defence; for, though I should very properly submit to any correction in matters of taste, I do not think that, connected so closely as I have been for some years past with the Jews, I should suffer my Hebrew erudition to be lightly called in question.

I am, your obedient servant,

C. J. MATHEWS.

### Miscellaneous.

**ALBERT SMITH AT MANCHESTER.**—That portion of our readers (a numerous one no doubt) who have recently made the acquaintance of the marvellous Munchausen at the Theatre Royal, may perhaps credit us when we state that last night we traversed the overland route to India, and back. By the aid of steam, diligence, and dromedary, we visited Bombay; light modes of conveyance re-transported us to Suez, Grand Cairo, Marseilles, and home;—and now we reach the *Courier*-office, brim-full of "incidents of travel" and quite undecided whether to address our readers in Arabic, Turkish, Greek, French, or our own native English. Albert Smith, well known to many of our friends as a talented novelist, was our *cicerone*, and admirably he discharged his duty; entertaining us by the way with some of his merriest merry-thoughts, lively sketches of character, and racy snatches of song, full of a rich and unctuous humour. We fancied, at one time, that he was John Parry, Charles Mathews, and himself combined, so versatile did he prove in his lively and humorous *scenae*. It is one of the pleasantest voyages any person could take in the brief interval that elapses between tea and supper; and as Mr. Smith announces his intention to conduct two trains over that great highway this day (one starting at half-past one, and the other at eight o'clock, in the Free Trade Hall), we hope, for their own sakes, that a large number of passengers will avail themselves of the opportunity of making the acquaintance of a very talented and deserving guide over the overland route.—*Manchester Courier*.

**MR. T. H. TOMLINSON.**—This professor's *soiree musicale* took place on Monday evening. The programme included a number of popular voices, and the singers were all in excellent voice. Miss Watson sang "The Alps the horn resounding," "Tell me my heart," and the cavatina very nicely, as also the Duets, "Fear no sorrow," and "I've wandered in dreams." The Misses Wilson gave the duet from *Norma*, with spirit and expression; and Miss K. Wilson sang "The captive Greek girl," with much feeling. Mr. G. B. Wilson sang "Friend of the brave," in such a style as to gain him applause, and "Students and Maidens" (Mr. Tomlinson's own song), produced quite a sensation, and he was hardly less applauded and admired in his other song. It was altogether a very agreeable

**M. ALEXANDRE BILLET.**—This eminent classical pianist is engaged to play Mendelssohn's "Rondo Brilliant," in E flat, for pianoforte and orchestra, at Mr. Balfe's concert, on Monday next.

**MR. FRANK MORI** is engaged by Mr. Beale as pianist and conductor, in the Ernst-Angri tour. A more competent artist could not have been secured for the office.

**SHREWSBURY.**—Jullien has been here with Jetty Treffz, Vivier, and an excellent orchestra, consisting of some of the most eminent London profession, with the renowned French Drummers and their stalwart Tambour Major. He had a very full concert at the New Hall, and left the next day for Chester.—*Shrewsbury Paper*.

**BIRMINGHAM.**—Jullien's concert here at the Town Hall turned out a bumper, at which every body was pleased, since he is no where more generally liked than at Birmingham. He was accompanied, as at the other provincial towns, by Jetty Treffz and Vivier, but in addition to these popular artists, he had procured the services of the French Drummers, who created so great a sensation in London. The selection included those specimens from Mendelssohn's works, which your correspondents at Manchester and Liverpool have already noticed at length. I need not, therefore, go over the same ground. In the second part the singing of Jetty Treffz, Vivier's horn-playing, and Jullien's "Exhibition Quadrille," severally excited the enthusiasm of the audience to the highest pitch.—(From a Correspondent.)

**DUBLIN.**—Jullien has arrived, and has already given three concerts at the Rotunda Rooms, all of which have been crowded. His attractions are even greater than they were last year, since, in addition to the popular and fascinating Jetty Treffz, there is the renowned cornist, Eugene Vivier, with his triple and quadruple notes, making harmony now soft, now sweet, now loudly resonant, a band more than ordinarily brilliant, and more studded than usual with the names of instrumental "stars," the "Great Exhibition Quadrille," Jullien's masterpiece, and last, not least, the celebrated French Drummers, whose terrible harmony of rolling sticks on angry parchment is firmly (not capriciously) controlled by M. Barbier, the Hercules of moustachio'd majors tambour. The result has been a flux of curiosity, which in the guise of multitudinous audiences has flowed into the Rotunda, and filled the hoary building to the sides. If I have time next week, I shall send you a more detailed account.—(From a Correspondent.)

**YORK.**—Jullien's ball and Jullien's concert last week were both first-rate affairs, and both crammed. Although York is always a great town for Jullien, I much doubt if he ever had so crowded a concert, or so thoroughly elegant and fashionable a ball. The programme of the concert gave entire satisfaction. Jetty Treffz pleased immensely and was encored in every thing she sang. Vivier quite "astonished the natives" with his wonderful horn-playing, and Jullien with his "Exhibition Quadrille," and the famous French Drummers created a furore. The band was better even than that of last year. Amongst the principals were Koenig, Jarrett, Summers, Winterbottom, Viotti Collins, Pratten, Lavigne, Sonnenberg, Cioffi, Demunck, &c. &c. The *ensemble* was perfect in the full pieces.—(From a Correspondent.)

**GLASGOW.**—The appearance which the Merchants' hall presented on the evening of the 15th instant at the concert of the Philharmonic Society, must have been gratifying to the members, the hall being filled with the *élite* of the city. The arrangements were superior to those of last year—the orchestra being augmented, while the vocal talent was better. Under the able leadership of Mr. Jullien Adams, the gentlemen amateurs have made great progress, though of course there is still room for improvement. The programme embraced selections from Donizetti, Auber, Weber, Bossisio, all of which were executed with a care that left little to be desired. The vocalists were Miss Birch, and Herr Muller, of Vienna. We have never heard Miss Birch in better voice. Her opening scene from *Der Freyschutz* "Softly sighs the voice of evening," took the audience by surprise. She was enthusiastically applauded. The duet, "Quanto Amore," sung by her and Herr Muller, was also very successful. The Jacobite song, "Over the water to Charlie," was given in splendid style, and provoked an encore, for which Miss Birch substituted "Charlie is my darling." Herr Muller was, on the whole, very successful. He appears to



want experience, but possesses an excellent bass voice, and sings with great taste and occasional effect. The other performer who calls for special notice is Mr. Julian Adams, the main-spring and soul of the society. His only solo was on the piano. It was a brilliant effort, and indicated a command of the instrument which places him in a high rank as a pianist. Altogether the concert, the first of a series, was one of the most delightful of the season. If the others are equally successful, the society will have reason to congratulate themselves.—*Glasgow Paper.*

**CHESTER.**—We find by the local papers that Jullien stopped here on his road to Dublin, and gave a concert, which was crowded. The stars were Jetty Treffz, the popular German singer and actress; Vivier, the player of the magic horn, and the notorious French Drummers, with the Tambour Major. The band was first-rate, and the several admirable soloists who officiated as principals highly distinguished themselves in the "Great Exhibition Quadrille," the last new composition of the popular *chef d'orchestre*.

**MACLISE'S PICTURE OF "WERNER."**—This is a portrait of Mr. Macready in one of his most celebrated characters. We call the picture a "portrait," because, although Josephine is introduced, it is for the purpose merely of setting off the principal figure, and involves the likeness of no actress. Upon Werner the artist has expended all his care, and certainly a more admirable picture, or a more splendid likeness we have rarely seen. Mr. Macclise has not only caught the exact features of the peculiarities of attitude and look of the great tragedian, but has infused into his drawing the intense care and suffering so wondrously depicted in the representation of the character, and has thrown over all the halo of genius which, more than accuracy of feature or attitude, appears to stamp the picture as a work of the highest merit. It would be well, now that we are about to lose the brightest ornament of the stage, if Mr. Macclise, in addition to his Werner, would paint Mr. Macready in some of his most popular parts. A series of portraits of the great tragedian in *King Lear*, his grandest personation, taking the most striking scenes, would be received by the play-going public as a boon, and would more than reimburse Mr. Macclise in the engraving. The picture of "Werner," may be seen at Mr. Hogarth's establishment, in the Haymarket. It belongs, we understand, to Mr. John Forster, to whom it has been presented by Mr. Macclise. It is already in the hands of the engraver.

### Advertisements.

**MISS CATHERINE HAYES**

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**MILLE, JENNY LIND.**

THE only English Ballads sung by the above distinguished vocalists are, "Take this note," by Benedict; "Oh, summer morn," by Meyerbeer; and the "Lonely Rose," by Balfe, sung by Mlle. Lind; "Those happy days are gone," by Lavenex; "Why do I weep for thee," by Wallace; "O, sing to me," by Osborne; and "My last thoughts are of thee," by Maynard, sung by Miss Hayes.

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**MR. ROBERT BARNETT**

BEGS to inform his Friends and Pupils he has REMOVED from 71, Dean Street, Soho, to 129, ALBANY STREET, Regent's Park.

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ROYAL MUSIC HALL, ADELAIDE STREET, STRAND. SIGNOR MONTELLI, Director of the Italian Operatic Company, begs to announce that he has entered into arrangements to give a series of Grand Vocal and Instrumental Entertainments on Mondays, Wednesdays, and Fridays, (alternate with the Apollonicon performances), commencing Monday, the 10th February. Signor Montelli has already secured the services of the principal Vocalists and Instrumentalists in London, and engagements will be immediately effected with several of the most distinguished continental artists expressly for these entertainments. Selections from all the most celebrated English and Foreign Composers, with every novelty of interest, will be presented, varied every evening. Conductor, Signor Montelli. To facilitate the increasing taste for music, the prices will be at the lowest possible ratio. Stalls, 2s.; unreserved seats, 2s.; balcony seats, 1s. 6d.; upper ditto, 1s. The Hall is capable of accommodating 1,500 persons, and visitors may depend upon every attention being paid to their comfort and convenience. All particulars may be obtained of Robert W. Oliver, Concert Agent, No. 19, Old Bond Street.

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**TUESDAYS, THURSDAYS, SATURDAYS**—Mornings, Two; Evenings, Eight, precisely.—The most perfect Work of Musical Mechanism in the world, upon which six Professors perform at the same time. Admission, 1s.; reserved seats, 1s. 6d. Programme—see Morning Journals each day of performance. Royal Music Hall, adjoining the Lowther Arcade.

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- |   |              |
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| 1. Sonata in F sharp major, Op. 78                    | BEETHOVEN.   |
| 2. { Prelude & Fugue in A flat                        | BACH.        |
| { Prelude & Fugue in F                                | HANDEL.      |
| 3. Sonata in C minor                                  | WOELFL.      |
| 4. Andante con Variazioni in E flat, Op. 82, (Posth.) | MENDELSSOHN. |
| Works, No. 10)  |              |
| 5. Sonata in B minor                                  | HAYDN.       |
| 6. Selection of Studies—                              |              |
| A minor   | STUBBINS.    |
| D major   | CRAMER.      |
| C minor   | RPS.         |
| G major   | MOSCHELES.   |
| C sharp minor   | CHOPIN.      |

#### PROGRAMME OF THE SECOND PERFORMANCE.

- |   |                  |
|---|------------------|
| 1. Sonata in E flat minor                               | PINTO.           |
| 2. Prelude & Fugue in G minor (Cat's Fugue)             | SCARLATTI.       |
| Prelude & Fugue in D major                              | MENDELSSOHN.     |
| 3. Fantasia in A, Op. 16 (Dedicated to ROBERT SCHUMANN) | W. S. BENNETT.   |
| 4. Sonata in C minor, Op. 35 (Dedicated to CLEMENTI)    | DUSSEK.          |
| 5. Allegro di Bravura                                   | CIPRIANI POTTER. |
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#### PROGRAMME OF THE THIRD AND LAST PERFORMANCE.

- |   |              |
|---|--------------|
| 1. Sonata in B minor, Op. 40 (Dedicated to CHERUBINI) | CLEMENTI     |
| 2. { Prelude & Fugue in F                             | BACH.        |
| { Prelude & Fugue in E minor                          | MENDELSSOHN. |
| 3. Grand Sonata in B flat, Op. 106.                   | BEETHOVEN.   |
| 4. Andante con Variazioni in B flat, Op. 83 (Posth.)  | MENDELSSOHN  |
| Works, No. 11)  |              |
| 5. Rondo in A minor                                   | MOZART.      |
| 6. Selection of Studies:                              |              |
| C minor   | HUMMEL.      |
| E flat  | MACFARREN    |
| D minor   | HILLER       |
| D flat major  | HENSEL.      |
| A minor   | THALBERG.    |

### MR. LINDSAY SLOPER'S FIRST SOIREES OF CHAMBER MUSIC

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